

past amphibious lives

for any 2 or more players

Andrea La Rose

Notes for everybody:

The basic flow of the piece is as follows. Keep in mind that people will be moving through this roadmap freely; nothing has to happen simultaneously.

Part one – The three voices start in order, eventually arriving at their first melody. Once all three voices are playing the harmony and rhythm voices enter freely, but with the eighth tempo established by the voices. The voices solo in turn.

Part two – The harmony voice moves to its second progress as the voices solo. When the voices start to thin out (by substituting rests for sounds), the harmony voice solos.

Part three – As the harmony voice solos, the voices move into their third melody. Once the harmony is finished, the rhythm voice solos. The voices and harmony will fade as the rhythm voice, continues to confidently solo. The solo should end within a minute or two of everyone else's reaching silence.

Other considerations:

- Please experiment with dynamics, articulation, timbre, and tuning.
- Although the harmony and rhythm voices were written with guitars/keyboards and percussion in mind, they may be adapted for any instrument (including the voice).
- If time is an issue, directions may be adjusted at your discretion to create a shorter piece.
- Ornamentation and embellishment is welcome.
- If working with less than five people, you may adjust the directions to make sense. Pick any of the five parts to follow.
- Multiple people may be put on any part – solos may be collective or individual or traded, harmony groups should stick together, but rhythm groups could stagger their entrances (or not); you can work out the logistics.

New Smyrna Beach, FL
February 2007

voice a - viola

past amphibious lives

Andrea La Rose

Part One:

• Choose any pitch. Play even eighths on that pitch at any tempo. After a while, add a second pitch, still using just eighths. Continue gradually adding pitches until you have five, then you may use any pitches you like, always playing just eighth notes (and an occasional eighth rest if breathing is an issue).

- When ready, play melody 3-5 times or so.
- Solo.
- When you hear that voice b is playing mostly one pitch, finish solo and move on to part two.



Part Two:

• Repeat the first pitch of the second melody as steady eighths, until voice-b finishes solo.
• When voice-c begins to solo, start introducing each pitch of the second melody, but still using only eighths. Repeat each permutation several times (the first two, then the first three, then the first four, and so on).

- Once voice-b is playing steady eighths, play the melody as written.



- As you repeat the melody, make every pitch the same as the last pitch, one note at a time starting with the penultimate pitch and working backwards.
- In order, substitute rests for pitches, until you have only the last pitch. Then move on to Part three.

Part Three:

• Alternate the last note (pitch & duration) of Part two with the first note of part three. Repeat many times. Add one note at a time, repeating each permutation several times, until you have the complete melody. Then leave off the note from part two. Repeat. After the harmony-voice finishes solo, fade. (rhythm will continue)



voice c - viola

past amphibious lives

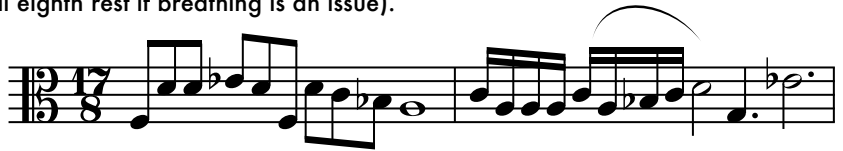
Andrea La Rose

Part One:

• Sometime after voices a & b start, choose any pitch and play even eighths on that pitch (with voices a & b). After a while, add a second pitch, still using just eighths. Continue gradually adding pitches until you have five, then you may use any pitches you like, always playing just eighth notes (and an occasional eighth rest if breathing is an issue).

• When voice b begins to solo, play the melody 3-5 times or so.

• Continue to repeat the melody, making every pitch the same as the last pitch, one note at a time starting with the penultimate pitch and working backwards.



- Keep repeating the one pitch melody while voices a & b solo.
- After voice-b begins playing eighths on one pitch, solo.
- When you hear that voice b is playing its second melody, finish solo and move on to part two.

Part Two:

• Introduce each pitch of the second melody, but still using only eighths. Repeat each permutation once (the first two, then the first three, then the first four, and so on).

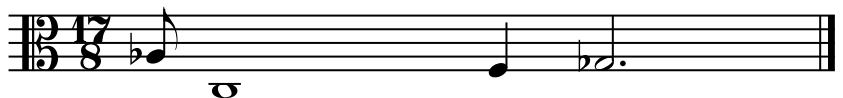
• Once you've played the whole melody as steady eighths, play the melody as written.



- As you repeat the melody, make every pitch the same as the last pitch, one note at a time starting with the penultimate pitch and working backwards.
- In order, substitute rests for pitches, until you have only the last pitch. Then move on to Part three.

Part Three:

• Alternate the last note (pitch & duration) of Part two with the first note of part three. Repeat many times. Add one note at a time, repeating each permutation several times, until you have the complete melody. Then leave off the note from part two. Repeat. After the harmony-voice finishes solo, fade. (rhythm will continue)



harmony voice

past amphibious lives

Andrea La Rose

Chords alternate between "normal" harmonies (indicated traditionally) and "other" harmonies (indicated as a cluster of pitch names). Any note may be doubled, any inversion is allowed – do whatever is easiest (but if you like to challenge yourself, that's fine, too)*. Embellishment and ornamentation is allowed. Comping should be mostly eighths (take tempo established by the voices), so as to help everyone keep a steady beat.

Part one:

Once all three voice-parts are playing, start comping with the first chord progression. When you hear voice-a begin to solo, move on to part two.

F^{Δ}
 $DE^{\flat}A$
 Dm

GCD
 Gm
 CDE^{\flat}
 $E^{\flat}\Delta$

Part two:

- Substitute progression-two chords into progression one, e.g., play the first progression, but the first chord will be E^{\flat} ; then on the next repeat play the first two chords of the second progression and then finish with the first progression.
- Once you've substituted the second for the first progression, keep repeating progression-two.
- When you hear that the voices are mostly resting, solo. When finished, move on to part 3.

$E^{\flat}\Delta$
 FGB^{\flat}
 $Gdim$

$CE^{\flat}F$
 $D^{\flat}\Delta$
 GCD^{\flat}
 $E^{\flat}m$

Part three:

- Jump right in after you finish your solo.
- Fade out as the voices also fade.

$D^{\flat}9$
 $B^{\flat}CD^{\flat}E^{\flat}$
 $G^{\flat}\Delta 7$

$E^{\flat}FA^{\flat}B^{\flat}$
 $D^{\flat}9$
 $FGB^{\flat}C$
 $G^{\flat}\Delta 7$

* If you can't get all three or four notes in simultaneously, feel free to break the clusters into sonorities you can alternate between, i.e., $E^{\flat}-B^{\flat}/F-A$.

rhythm voice

past amphibious lives

Andrea La Rose

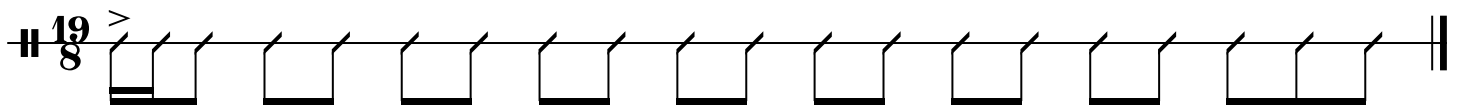
After all three voices are playing, come in taking their established eighth-note tempo. Play the line below in the following manner:

beats: 1, 12, 123, 1234, 12345, etc., up to 1 - 19, and repeat. (Notice that at the beginning of this cycle, you'll be playing four sixteenths in a row.)

You may only ornament/embellish/alter beat 1, i.e., flam, roll, change the two sixteenths to a sixteenth triplet, rest for an eighth, whatever you can think of without altering the basic playing pattern. Keep beat 1 accented and the others unaccented.*

After the harmony-voice has soloed, solo freely.

End after everyone else has faded out.



* Alternately, a "drum fill" is welcome, i.e. embellishing the beats leading into beat one. The important concept to keep audibly clear is where the expanding cycles' beat ones are. It should sound like you are playing 1/8, 2/8, 3/8, 4/8, and so on up to 19/8 and then it starts over.